

# AMERICAN WOMEN CLING TO COAT SUIT AS THE FIRST REAL SPRING FASHION

France Is Busy Making Suits for American Women—Concerning the Directoire—Are Skirts Longer?—The New Trimmings.

Manufactured suits, it is hardly in danger of losing prestige higher up. Flannels are less likely to acquire too great popularity. For one thing, they do not lend themselves to such a wide variety of suits. Nothing is smarter at the southern resorts than the suit of gray-and-black striped flannel. You need hardly be told that this was launched in France.

## Gold and Silver Hand Embroidery

There probably has never been a time when handwork was more used on clothes than at present, including the popular embroidery in gold and silver, which is really very easy to do when once the nature of the materials used is understood. The gold or silver cord, known as bullion, which forms the basis of much of this work, is the material used by the makers of uniforms and can be purchased from them. Bullion can be cut into different lengths and applied to a design by sewing through the hollow part, as you would string beads. The pieces of the bullion are laid on a design in the same way that stitches are laid in embroidery, and much of the artistic effect is produced by the varying angles at which the stitches are laid. Another

## "Why Not Get a Laugh in the Inaugural Speech?"

By Ring W. Lardner.

M. R. W. G. HARDING, Dear Sir: I wrote you a letter last week to apply for the position of your private secretary, and promised that if I was given this position I would write all your speeches and messages and etc. and also promised to write your inaugural address so as you can judge for yourself if I have got a gift along these lines and I said you was at liberty to use this address whether you gave me the position or not. Well, W. G., here is the sample address like I promised and I guess they'll be about about you using it as it will knock them dead but may be a better excuse why I have written this kind of an address and touched on all the big questions of the day without saying anything about them, and most of the gags I have used I found in a book called "Toasts and After Dinner Stories" and if you appt. me your private secy, I will bring the book along to the White House and you can memorize a few of the gags so as you won't be at a loss if Co. ever comes and I can not there to keep them in an uproar.

### Inauguration Address.

My fellow men and ladies of the opp. sex. And speaking of the ladies, I would be a fine bum if I didn't open this speech with a toast:

Here's to our wives.  
They keep our homes.  
They darn our socks.  
They soothe life's shocks.  
And how they spend the money!

(Laughter.)  
But I suppose you men folks will be jealous if I don't toast you also, so here's to man. He is like a kerosene lamp. He is not very bright. He is often turned down. He generally smokes. And he frequently goes out at night. (Laughter.)

Me being here today reminds me of the story of the old gentleman who had a little newsboy carrying a big bundle of papers under his arm. The old gentleman felt sorry for the boy and said, "Don't all them papers make you tired, my boy?"

"Now," replied the lad, "I don't read them." (Laughter.)

Now ladies and gentlemen, I suppose you will want to know how I stand in regard to the situation in Europe. Well, friends, that reminds me of a story I heard about an American millionaire that was traveling in Europe in a hired automobile and the driver was a speed demon. Finally the scared millionaire got up courage to ask, "Where are we?"

"In Paris," shouted the man at the wheel as they tore along.

"Never mind the details," said the millionaire, "I mean what continent." (Laughter.)

Now my friends, a great many people has sat me when I think the war will be over between this country and Germany. I will answer them by telling a story about a woman that went into a photograph gallery.

"Do you take pictures of children?" she asked.

"Yes," was the reply.

"How much are they please?" asked the woman.

"Three dollars a dozen," said the prop.

"Well," said the woman with a sigh, "I only got eleven." (Laughter.)

Now my friends you will wish to know my stand in regard to England and Ireland. Well, friends, I maybe better tell you the story about John Bull and Pat. The Englishman

### "SO THE MAIN IDEA IS TO BULGE OUT WITH A BRAND-NEW STYLE THAT WOODROW NEVER MONKEYED WITH."

was boasting about British possessions. "The sun never sets on them," he said proudly.

"No," replied the Irishman, "the sun never sets on them in the dark." (Laughter.)

You have probably read a lot in the papers lately about the R. I. problem and what would I do about it when I get in office. I think I can best make my position clear by telling you a little story. They was 2 women sitting near the other one in a parlor.

"Try him," says the other.

"How do you do it?" says the 1st traveler.

"All right," says the man in a drawl. "Nice country you got here," says the traveler. "Have you lived here all your life?"

"Not yet," says the man. (Laughter.)

Now my friends they has been a lot of talk about the money France and England owes us and how are we going to get it? I can best explain our chances with a little story about a home talent performance of "Hamlet."

EVERYBODY in town went to the show and they all liked it except the editor of the weekly paper who was a wise cracker. Here is what he put in the paper about the show:

"They was a home talent performance of 'Hamlet' in the town hall last night. For a long while people has been wondering if Shakespeare or Bacon wrote it. Well you can find the answer in the gallery of the American Fine Arts Society. Just open up the graves of the 2 writers and the one that turned over last night is the author."

My friends I got to make this joke book last 3 yrs. so I will close for this time and suppose people will think I am making a bad joke. But my inauguration address has got so many gags that my whole administration will be a joke. But I am going to make a bad joke opposite. For inat, you take Mrs. Wilson's last inauguration speech and they wasn't a funny line in it.

RING W. LARDNER.  
Great Neck, Feb. 18.

car, and one of them ast the porter to open the door and the other one protested and says:

"If you open that window I will freeze to death."

So the other one says, "If you don't open that window I will suffocate."

So Geo. didn't know what to do so he ast a man what to do and the man

of form and motion; at other times she leaves unsatisfying passages, and gives the same old story over and over. In all of her works, however, she is invariably herself, and all her pictures are undeniably the production of a great artist.

Miss Fiske's paintings have found their way into the leading exhibitions in this country. Many will remember her portrait of the late Charles H. Smith, which was an excellent characterization.

Miss Roberts comes from Concord, Mass., and has done much to establish a reputation for herself as a painter. She is well known in England town. She has held so-called "one man" exhibitions in Philadelphia, Boston and New York, and is one of the leading members of the present day Boston group.

The pictures that she has exhibited in the last few years have been a credit to her art. She is a member of the Massachusetts coast, and at Ponta Delgada, Azores. She is apt in her composition and has a high horizon line, handling successfully broad stretches of flat color and securing in her paintings an interesting decorative effect.

An excellent and for that reason all the more pathetic, showing of painting, etchings and water colors by the late Helen Martyn Hoyt was shown in the Hissida Gallery during the past week. There were twenty-eight exhibits in all, each of which was a masterpiece of ability and comprehension.

Most interesting among the paintings, perhaps, was one entitled "Doorway in Tours," painted undoubtedly while Mr. Hoyt was with the A. E. F. in France. This picture showed a sun-faded courtyard seen through the dark tunnel-like passageway leading from the street to the interior.

Another side, lending human interest, but the charm of the painting lay in the relation of light and shadow, the foreground, middle distance and distance, concentrating the interest in the last and yet holding it sufficiently remote.

"Loading the Lighter," a picture of one of the great shipyard workers, had also interesting qualities of light and air. And a portrait of the artist, as seen in a mirror, recalled interestingly a painting by William Orpen, in somewhat the same vein, to which the first award was made some years ago, in the Carnegie Institute's International exhibition.

Among the etchings most skillful and impressive was a figure of a man of foreign type, entitled "Spanish Clock," an admirable piece of work, technically and artistically, showing

NOT MANY GENERATIONS AGO HERE AS WE NOW STAND SURROUNDED BY ALL THE JOYS THAT LUXURY CAN PROVIDE—THE NOBLE REDMAN WOOD-ED HIS DUSKY MAIDEN

Take them in turn. Open the window and freeze one lady and then shut it and suffocate the other." (Laughter.)

Well ladies and gentlemen, you ask me how about the league of nations? That brings to my mind a story about 2 guys that was traveling in the foot hills of Ky, and they had been driven for 2 hrs without seeing nobody, but finally they came to a cabin in a clearing. They was a long lean man leaning up a tree and one of the travelers says to the other, "Look at that funny looking man. I wonder if he is a spy."

"Try him," says the other.

"How do you do it?" says the 1st traveler.

"All right," says the man in a drawl. "Nice country you got here," says the traveler. "Have you lived here all your life?"

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## News and Notes of Art and Artists

What promises to be one of the most interesting exhibitions of the season—paintings by Philip Laszlo—will open in the Corcoran Gallery of Art next Saturday, February 26.

Philip Laszlo is one of the most distinguished living portrait painters. He was born in Budapest, Hungary, but has for many years lived in England and is a naturalized British citizen.

Some years ago, perhaps as many as fifteen, Mr. Laszlo visited this country and spent a short time in Washington, painting a number of portraits here of distinguished persons. He is at present in southern France, where he is resting and finding recreation, but he plans to revisit the United States, and among other cities, Washington, later in the season.

The exhibition will comprise forty-four paintings, the majority of which are of notable personality. Among the portraits are those of Col. Roosevelt, the late Robert Bacon and Ambassador Willard. The Roosevelt portrait is a particularly fine work.

One of Col. Roosevelt's brief sojourns there on his way home from Africa. Most of the portraits have been painted in Europe and are being shown here for the first time in this country.

A collection of forty etchings by Donald Shaw MacLaughlin was placed on exhibition in the Corcoran Gallery of Art, Boston, and by many is considered one of the foremost of our American etchers.

His work is uniformly good. He is an excellent draftsman and fully master of his craft. There is a simplicity and gravity about his work which gives it permanent value. Possibly Mr. MacLaughlin's etchings lack the brilliancy and sparkle which are associated with the best work in this medium, but this to a great extent is a matter of temperament.

It is associated with this sort of work is rarely the heritage of a New Englander. Therefore, it is a real achievement that MacLaughlin's work should be of such high quality and so restrained.

His etchings are highly prized. Quite a number are owned by the Library of Congress, and he is represented in almost all of the important art collections, both private and public in this country.

An exhibition of paintings by two Boston artists, Gertrude Fiske and Elizabeth Westworth Roberts, is now in progress at the Washington Arts Club, 2017 I Street.

Miss Fiske has made a specialty of portraits and figures. Miss Roberts has recently specialized in painting pictures of seaside beaches enlivened by figures.

Following an exhibition of Miss Fiske's paintings held recently in the gallery of the Guild of Boston Artists, William Howe Denes, an art critic of the Boston Transcript, said: "Her pictures are essentially of the suggestive rather than the descriptive order. Her method, varying widely in successive essays, are fluid, not fixed. To each motive she brings the kind of treatment that the peculiarities of the subject demand. Her work is not a single, unbroken line, and then again, it is somewhat lacking in distinction. In her drawing, too, she manifests a somewhat remarkable instinctive sense of a dramatic background."

Buttons covered with the material from which a garment is made can be decorated with a few threads of the bullion, or netted with the gold or silver thread. There are many uses for the thread alone, either in embroidery over color or in outlining a design on a lace ground.



Above—Suit of hennepin embroidered in wool, the skirt short and narrow, the coat wide at hem, narrow at shoulder, reaching to the hips. There is no fastening in front, and there is a wide waistcoat of white tulle. There are long bell-shaped sleeves. The edges are finished with hand embroidery in colors.

At the right—Black tulle suit, with a full skirt gathered to a slightly shallow yoke. There is a deep crushed bodice and an ornate coat with shoulder yoke, not meeting in front, with double shirring for pockets and cuffs. The plain shirtwaist is of white linen. It ends in a high directoire collar open in front, facing backward with points. Next to this is a suit of navy knaps embroidered in beige. The inspiration is directly directoire. There is a tight, double-breasted bodice with wide revers, and a deep plume beginning at waist line, falling to knees. The sleeves are long and tight. The turn-over collar at the back falls downward into a scarflike cape in the directoire manner. With this suit is worn a high-collared white muslin chemise, with a tiny black bow in front.

BY ANNE RITTEHOUSE.

WHEN the men and women who furnish the brains and initiative in the great industry that produces women's clothes talk about fashions they have a way of going back to war days. It is so when they talk of suits.

In France, as here, suits, whether strictly tailored or otherwise, were very largely the product of man labor. Though women might design them, it was the man cutter and the man tailor who made them. In Paris these men were usually French, German or Italian. In that never-to-be-forgotten summer of 1914 it was the Frenchman in this army of workers who first laid down their shears and needles to take up arms. The Germans followed closely, to return willy-nilly to the fatherland, and then the Italians, either to return home or to join ranks with the French.

So the woman workers who remained could, of course, have made suits, though not so well as the men, at least until they became expert. But this was not the simplest, most economical solution to the problem. It was characteristic of the way the French met many a war emergency when they simply gave up suits, separate frocks, worn in the capes, and the weather required—garments both that could be made by women—became the universal street attire of French women.

Of course, some of the tailors returned to their benches here, but the women of Paris have not returned to suits. There were distinct advantages, as they see things, in the mode of wearing frocks and wraps. The only suit that seems to be of much importance for the French woman is the sport suit, which, by the way, she looked upon, even in its most Gallic rendering, as being of American origin.

Sometimes you hear well-dressed women boast that they do not possess a suit, that they do not intend to wear one, but this boast is more an indication of personal prejudice than a reflection of the taste or demands of most American women. While from one quarter you see raised eyebrows of doubt when you launch the sport suit, which, by the way, some of the most attractive, it is frequently the type of suit that has met with the most enthusiastic support so far is the suit that lends itself best to the

the suit is sold or made with these accessories incorporated in it, but the accessories remain, being made separately from the suit and easily removable.

The suit made without revers in meekness with the revers. The revers come in in the gilet or collar that is worn with it—these sometimes made of cloth and again of bright-colored silk fabric.

Again the suits are made so as to reveal well chosen blouses or separate waistcoats. The coats are never double-breasted, in fact, many don't fasten, sometimes being held together only by means of link buttons of onyx and silver. A waistcoat that looks very much like that worn with a man's evening dress is meeting with great favor at one of the best houses. The term directoire, as applied to suits this spring, may mean a variety of things. It is a term that has been used glibly enough to apply merely to a distinctive type of suit as well as merely to certain trimmings, accessories, and before the spring waxes and wanes it will doubtless be bandied about in the mouths of those who wear and sell suits until we shall have to revive some other term to indicate that particular historic style of clothes worn during the period when Napoleon was beginning his brilliant military career just before

broad-shouldered woman is miserable in a ready-made frock because she knows that the length with which nature has endowed her is making gain in smartness could be made thereby. The curtailed skirt has ceased to arouse interest.

On the other hand, there is no very great eagerness on the part of women to lengthen their skirts. At some of the winter resorts you see certain women, well known matrons, who are wearing longer skirts, but they are those women who personally held out against the much-shortened skirt. If you have held out because you thought them either ugly or indecent you doubtless feel a certain satisfaction in thinking that you are in the vanguard of fashion when you wear your skirts six inches longer than your neighbors. Just at present we are wondering how long before the army of well-dressed women will catch up with this vanguard.

From Paris you may have heard that Carlos is making her skirts six inches longer than she did last fall, and you hear there, as you do here, that longer skirts are coming. Yet if you went about with a tape measure you would have little data on which to base your proof that they already are shorter.

There is an absence of contrasting embroideries in the spring suit. Often there is wool embroidery to match the material of the suit or tone only a very little lighter or darker. Braid is used sparingly. Beads are no more. In the better suits there is an absence of dangling bits of hardware in the way of tassels and buckles. Many suits are self-trimmed, to use a dressmaker's short cut in speech. This means that the material of the suit has been used to make braids or loops with which to provide trimming. There is not the tendency toward figured and brightly contrasting things that we have had for several seasons past.

Homespun is usually listed first in the list of fabrics, and though it has been looked upon with favor by makers of expensive man-

ufactured suits, it is hardly in danger of losing prestige higher up. Flannels are less likely to acquire too great popularity. For one thing, they do not lend themselves to such a wide variety of suits. Nothing is smarter at the southern resorts than the suit of gray-and-black striped flannel. You need hardly be told that this was launched in France.

There probably has never been a time when handwork was more used on clothes than at present, including the popular embroidery in gold and silver, which is really very easy to do when once the nature of the materials used is understood. The gold or silver cord, known as bullion, which forms the basis of much of this work, is the material used by the makers of uniforms and can be purchased from them. Bullion can be cut into different lengths and applied to a design by sewing through the hollow part, as you would string beads. The pieces of the bullion are laid on a design in the same way that stitches are laid in embroidery, and much of the artistic effect is produced by the varying angles at which the stitches are laid. Another

necessary article which can be obtained from the same dealer is gold or silver thread. It comes in a number of sizes and is used like sewing silk.

To ornament a garment of silk, velvet or cloth, or dress or coat of other material, first transfer your design to a piece of thin paper, which should be sewed to the material which is to be embroidered; then outline the design through the paper with a thread of contrasting color. When the design is all outlined tear the paper away, and when the embroidery is complete remove the outline. Measure a few of the stitches to get the length required, and cut pieces of the bullion to correspond; a little experimenting will prevent a waste of material. Stars and other emblems used to ornament children's coats and caps may be embroidered in this way much more easily than they could be embroidered in silk. The old emblems cut from garments can be used as models.

For the more delicate ornamentations that are used on evening gowns, dance frocks, afternoon dresses of tulle and the new millinery, gold and silver thread can be used in much the same way that net is used to insert patterns in linen embroidery. Baste the net under the part of the goods to be ornamented and work over the pattern in the usual manner, and when the design is all outlined tear the paper away, and when the embroidery is complete remove the outline. Measure a few of the stitches to get the length required, and cut pieces of the bullion to correspond; a little experimenting will prevent a waste of material. Stars and other emblems used to ornament children's coats and caps may be embroidered in this way much more easily than they could be embroidered in silk. The old emblems cut from garments can be used as models.

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